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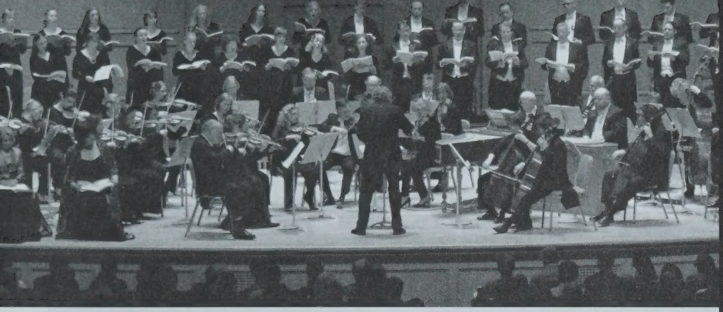
Mozart's Requiem

HANDEL AND HAYDN SOCIETY

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A Message

From Marie-Hélène Bernard

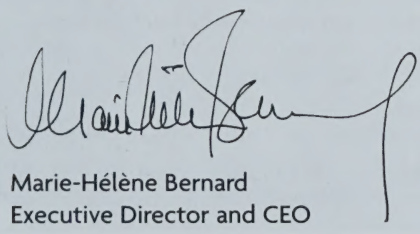
We extend a warm welcome to all of you and to guest conductor John Nelson, who returns to the Society for the first time in 17 years. Mr. Nelson chose a moving program of Mozart to engage you and our musicians in a celebration of life and glorious music.

In the same spirit of celebration, we are excited to share with you the details of our 2008-2009 season. What is so special about next season? In addition to our ongoing commitment to bringing you the finest performances of the Baroque and Classical repertoire performed authentically by our superb musicians, next season marks anniversaries for composers Handel, Haydn, Purcell and Mendelssohn. We will explore masterpieces by these composers, from well-known to rarely-heard repertoire. Of course, we will pay special tribute to our namesakes, Handel and Haydn.

I know you won't want to miss the celebrations, which are led by Artistic Advisor Sir Roger Norrington and Principal Conductor Grant Llewellyn, and an extraordinary roster of established and up-and-coming conductors. They will bring you such treats as Haydn's seldom-performed gem of an opera, *Orfeo (L'anima del filosofo),* with Sir Roger Norrington; Handel's *Coronation Anthems,* reinvented by Harry Christophers; a breathtaking program of Beethoven and Mozart, led from the fortepiano by Academy of Ancient Music Director Richard Egarr; and a free outdoor concert of Haydn's *The Creation,* conducted by Principal Conductor Grant Llewellyn on Boston's Esplanade as part of a worldwide Haydn celebration that same day.

I invite you to join us next season, as Handel and Haydn Society pays tribute to important and memorable musical moments—and creates new ones. Please take a moment to renew your subscription with us today to continue to enjoy innovative and fresh music-making!

Thank you for your continued support,



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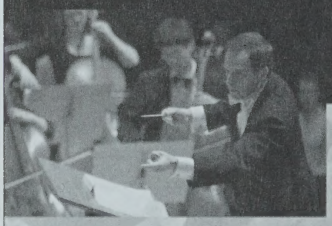
J.S. Bach's *Magnificat* and *Cantata 191: Gloria in excelsis Deo*
Start your Christmas season with the sweeping choruses and dramatic arias of two Bach masterpieces! Our evening concludes with an audience sing-a-long of favorite choruses from Handel's *Messiah*. *Post-concert reception for all donors.*

SATURDAY, JANUARY 12, 2008, 8:00 PM
Blow, Thou Winter Wind!
Morton Lauridsen's *Mid-Winter Songs*, Earl Kim's *Some Thoughts on Keats and Coleridge*, and works of Edward Elgar, Randall Thompson, and others.

SATURDAY, MARCH 29, 2008, 8:00 PM
Vox Populi: Choral Works from Folk Music of the World
Ariel Ramirez's stunning *Missa Criolla* and other works from classical music's encounter with folk traditions. *Post-concert reception for all audience members.*

SATURDAY, JUNE 7, 2008, 8:00 PM
Summer Nights on the Water
Carissimi's Baroque cantata *Jonah*, African-American spirituals and works of Gorecki, Brahms, Whitacre and Delius.



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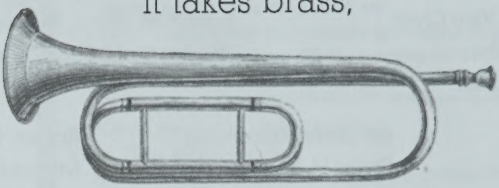

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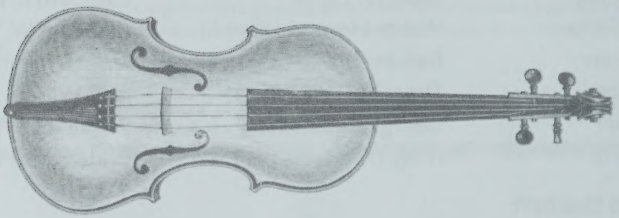

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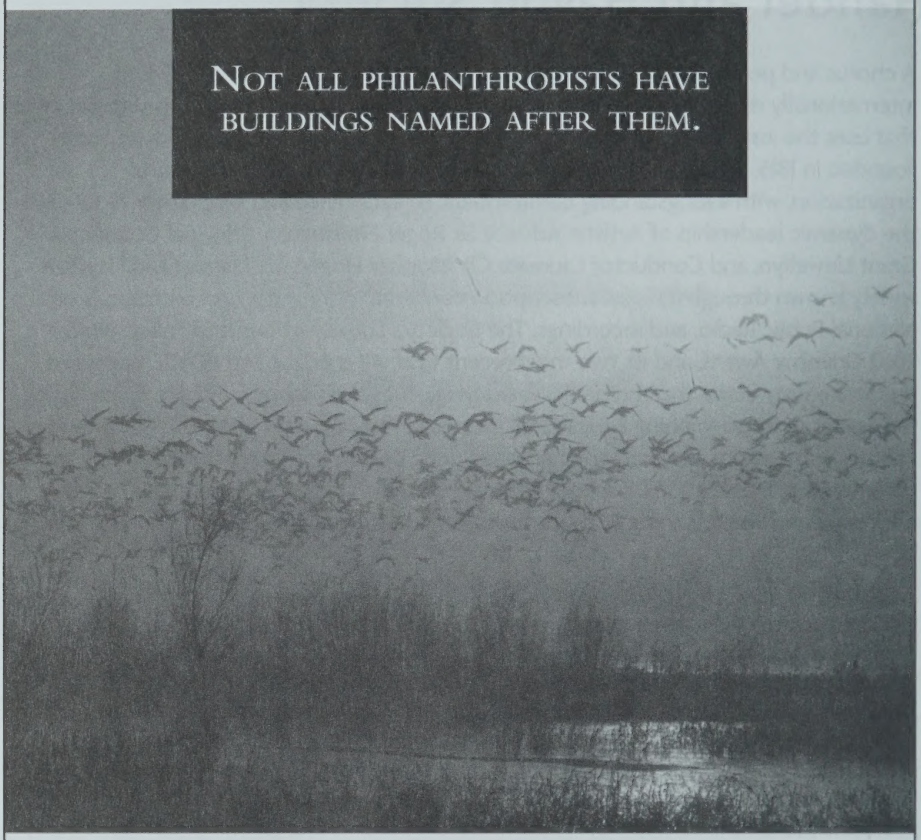

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Program

2007-2008 Season

Friday, February 15, 8.00pm
Saturday, February 16, 2.00pm
Sunday, February 17, 3.00pm
Symphony Hall, Boston

John Nelson, conductor

***Ave verum corpus*, K.618** Wolfgang Amadé Mozart (1756-1791)

Kindly refrain from applause following Ave verum corpus

Symphony No. 39 in E-flat Major, K.543 Mozart

Adagio – Allegro
Andante con moto
Menuetto: Allegretto
Finale: Allegro

–INTERMISSION–

***Requiem*, K.626** Mozart
(completed by Franz Süssmayr)

Christine Brandes, soprano
Paula Murrihy, mezzo-soprano
Charles Reid, tenor
Alfred Walker, bass

This concert is supported by a generous gift from Wat and Jane Tyler.

The program runs for approximately two hours, including intermission.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

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Program Notes

Mozart's Final Years

NOTES IN BRIEF

Ave verum corpus has long been considered the ultimate in heart-touching expression without the need for rhetorical flourishes. This aspect of Mozart's music predominates in works written near the end of his tragically short life.

The *Requiem,* too, has this same quality, though certain passages, by the very nature of their text, naturally call for a more dramatic thrust. Still, much of the work—not least the opening measures of the "Lacrimosa," perhaps the last music that Mozart ever composed—summons our emotional response without elaborate elements of compositional technique, but simply by evoking what seems universal in us all. The story of the unfinished *Requiem* is dramatic (though not at all as seen in the play or film *Amadeus!),* but it is the humanity of the music that draws us back to it again and again.

Symphony No. 39, composed three years earlier, already begins to approach the gentle clarity of the final works, particular through its unusual sonority—featuring clarinets but no oboes. Although the symphony contains many passages of high spirits and closes with a display of wit, its first two movements begin to penetrate the world that we come to know more fully in Mozart's very last works.

AVE VERUM CORPUS

Ave verum corpus is one of those rare works of utter simplicity and consummate mastery. For all the best reasons, it is one of Mozart's most frequently performed compositions. In its 46 measures it achieves an intensity of expression rarely found even in works lasting an hour or more, and a perfection of shape almost unmatched. In Mozart's day, every composer, including Haydn and Mozart, had to find a way to balance older practices in sacred music (especially the elaborate counterpoint that was expected at many points) and new musical approaches. But in *Ave verum corpus,* as the great Mozart scholar Alfred Einstein asserted, "ecclesiastical and personal elements flow together. The problem of style is solved." The work is shaped in four phrases, each growing progressively in harmonic intensity and the last becoming ever-so-lightly contrapuntal in building to the climactic word of the text ("mortis"), then gently dying away.

SYMPHONY NO. 39 IN E-FLAT MAJOR

This is the first of three remarkable, and very different, symphonies that Mozart composed over six weeks in the summer of 1788. Clarinets were relatively new in the symphony orchestra (though long since standard in opera orchestras). Mozart's choice of clarinets instead of oboes produces a

WOLFGANG AMADÈ MOZART

gentler woodwind sonority especially appropriate to the autumnal lyricism of Symphony No. 39.

The first movement opens with a stately slow introduction. Nervous dotted rhythms and scales culminate in a grindingly dissonant appoggiatura, followed by some inkling of the "uncanny" moments in *Don Giovanni.* But then the smiling *allegro* theme in the violins (echoed in horns and bassoons) brings in a calm pastoral mood. The development section is one of the shortest in any Mozart symphony, never moving far afield harmonically. Just when you think it is going to darken into the minor mode, a wonderful woodwind extension brings it around to the home key and ushers in the recapitulation.

The slow movement opens with deceptive simplicity, progressively elaborating the material throughout. The main theme ends with a momentary turn to the minor just before the cadence; at the corresponding point in the recapitulation, this generates a surprising but completely logical passage that seems very dark indeed before the imitative woodwind theme returns in the tonic.

The hearty *minuet* provides a strong contrast to the delicacies of the *Andante;* its *Trio* features a clarinet solo with little echoes from the flute. The finale is often called the most Haydnesque movement Mozart ever wrote, largely because it is nearly monothematic. The principal theme, beginning with a group of scurrying sixteenth notes followed by a "hiccup," produces a series of motives that carry the bulk of the discourse. The scurrying turn appears alone or in combinations,

turning to unexpected keys after a sudden silence; the "hiccup" often comes as a separate response from the woodwinds to the rushing figure in the strings. Mozart has fully absorbed Haydn's wit and showers it forth in this delightful close.

REQUIEM IN D MINOR

Early in the summer of 1791, Mozart received a mysterious visitor, a "gray messenger," who offered him 50 ducats as the first half of a commissioning fee for a *Requiem.* Mozart accepted because he badly needed the money, but the oddity of the incident and his own depression and ill health made him unduly morbid. At times he took the "gray messenger" to be some sort of emissary of Death. Actually he was an agent for one Count Walsegg-Stuppach, who demanded secrecy because he intended to pass the *Requiem* off as his own composition in memory of his wife Anna, who had died prematurely that February.

Mozart's fatal illness was likely rheumatic fever, which he had suffered in childhood and several times in his adult years.

As he worked on the *Requiem* (stopping to attend the premiere of *La clemenza di Tito* in Prague and to mount *The Magic Flute)* Mozart became obsessed with the notion that he was writing the work in preparation for his own death, and he even raved that he had poisoned himself (from which arose the legend that his "rival" Salieri had in fact poisoned him, a tale that keeps popping up despite having been thoroughly disproven). His fatal illness was likely rheumatic fever, which he had suffered in childhood and several times in his adult years. He died an hour after midnight, early on December 5, just eight weeks short of his 36th birthday.

CONSTANZE MOZART

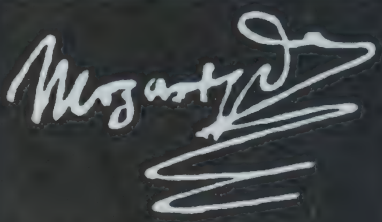
His widow, Constanze, needed to get the *Requiem* finished so that she could collect the second half of the commissioning fee, which she needed desperately. Mozart had completed the opening "Introit" in full score, with the complete orchestration, and he had substantially completed the "Kyrie." He had, with one exception, drafted the long "Sequence" (the *Dies irae,* etc.) and the "Offertory." These drafts consisted of his normal sketch: the completed choral part, the bass line, and a few essential indications for the remainder of the orchestration. The final section of the "Sequence," the *Lacrimosa,* was still just a fragment; Mozart had composed the vocal parts for the first eight measures—as far as the powerful *crescendo* on a rising chromatic line in the soprano—and

then, as if the effort was too much for him, the manuscript broke off entirely.

After approaching Joseph Eybler, who soon gave up, Constanze settled on Mozart's pupil Süssmayer, who recopied the entire completed part of the manuscript and completed what was unfinished. He was certainly no Mozart, but his pious labors on behalf of his "unforgettable teacher" made it possible for us to hear performances of the master's last musical conception.

However much we may wish that Mozart had lived to complete the entire *Requiem*—and many other masterpieces after it—we can be grateful for a performable version made possible through Süssmayer's assiduous devotion. Compared to Mozart's earlier Mass compositions, the *Requiem* is a work of somber and impressive beauty, darker in color, but rising to great heights of power and drama (as in the first two lines of the *Lacrimosa*, probably the last notes he ever penned), and soaring with the ineffable grace that was his, but clearly filled, as well, with the commitment of immediate and urgent personal expression.

–Steven Ledbetter
Musicologist Steven Ledbetter writes for many orchestras, chamber ensembles, and other musical institutions throughout the United States. He has written the booklet notes for nearly 200 recordings.



TIMELINE

1756: Mozart is born in Salzburg

1768: Mozart publishes his first opera, *Bastien und Bastienne*

1773: Mozart returns to Salzburg after touring Europe for 11 years

1775: Battle of Bunker Hill is fought

1781: Mozart moves to Vienna

1782: Mozart marries Constanze Weber

1783: Mozart composes his Mass in C Minor • The American Revolution ends with the Peace of Paris

1787: Beethoven and Mozart meet • *Don Giovanni* premieres in Prague • *The Federalist Papers* are published

1788: Mozart composes his Symphony No. 39 • Massachusetts ratifies the U.S. Constitution

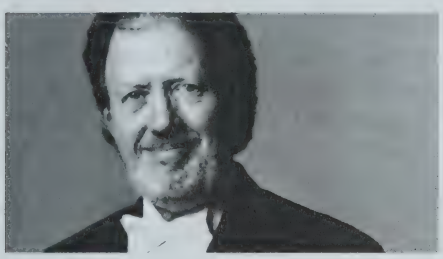
1789: George Washington is inaugurated as the first President of the United States.

1790: Mozart writes *Cosi fan tutte* • Haydn and Mozart meet for the last time before Haydn's first tour of England

1791: Mozart writes *Ave verum corpus* • Mozart dies in Vienna before completing work on *Requiem*

Artist Profiles

John Nelson, conductor

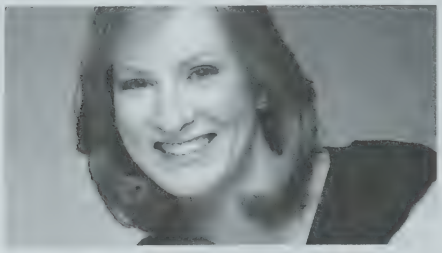


American John Nelson is one of the world's most versatile and accomplished conductors. He is highly regarded not only for his great interpretations of large Romantic works and his stylish performances of Baroque music, but also for his vibrant Mozart and Haydn and his devotion to new music. Presently, Mr. Nelson is Music Director of L'Ensemble orchestral de Paris. In America, he has appeared with many major orchestras, including the New York Philharmonic, the Los Angeles Philharmonic, the Philadelphia Orchestra and the symphony orchestras of Boston, Chicago, Cleveland, Pittsburgh and San Francisco. In England, he has conducted the London Symphony, the Philharmonia, the Royal Philharmonic, the Halle, the Bournemouth Symphony and the Scottish National Orchestra. Mr. Nelson has conducted opera in major companies around the world including New York City Opera, Metropolitan Opera, the Chicago Lyric Opera, Santa Fe Opera, the Opéra Bastille, Rome Opera, and the Welsh National Opera. Recording has become an increasing activity in Mr. Nelson's career, earning such awards as a Grammy and a Diapason d'Or de l'annee. Mr. Nelson made his Handel and Haydn Society debut conducting Handel's *Messiah* in 1991.

Christine Brandes, soprano

Christine Brandes enjoys an active career in North America and abroad, performing at many of the world's most distinguished festivals and concert series. Her past engagements include Philharmonia Baroque, the Atlanta Symphony, Chicago Symphony Orchestra, Los Angeles Philharmonic, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, and L'Ensemble orchestral de Paris. A frequent guest of Handel and Haydn, she last appeared with the ensemble in 2004 in a program of Baroque duets led by Grant Llewellyn.

Paula Murrihy, mezzo-soprano



Mezzo-Soprano Paula Murrihy has established herself as a Handel and Haydn Society favorite, with solo appearances in Monteverdi's *Vespers,* Monteverdi's *Orfeo,* Bach's *St. Matthew Passion,* and the title role in Purcell's *Dido and Aeneas.* Her operatic engagements have included Boston Lyric Opera, Utah Symphony and Opera, Granite State Opera, and Opera Boston. On the concert stage, she has worked with such ensembles as the Boston Symphony Orchestra, the Utah Symphony, Gabrieli Consort, and the Charlotte Symphony.

Charles Reid, tenor

Charles Reid is recognized as one of his generation's leading lyric tenors. His recent concert apperances include performances with the Berkshire Choral Festival, Camerata NewYork, Camerata Vocale Heidelberg, and the Stadt Chor Hamm. In addition to his many seasons with the Metropolitan Opera, Mr. Reid has performed on the stages of the San Francisco Opera, Connecticut Opera, Spoleto Festival, Glimmerglass Opera, Sarasota Opera, and Opera Carolina. Mr. Reid makes his Handel and Haydn Society debut with these performances.

Alfred Walker, bass

Gaining rapid acclaim for his commanding performances, Alfred Walker has sung with such prestigious opera companies as the Metropolitan Opera, Seattle Opera, Los Angeles Opera, La Scalla, Vienna Festival, Atlanta Opera, Minnesota Opera, and Utah Opera. As a concert artist, he has shared the stage with the Atlanta Symphony, the New York Philharmonic, the Boston Symphony Orchestra, and the American Symphony Orchestra among many others. He makes his Handel and Haydn Society debut in this program.

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Mary Ann Valaitis

TENOR
James DeSelms
Thomas Gregg
Murray Kidd
Randy McGee
Jason S. McStoots
David McSweeney
Mark Sprinkle

BASS
Jonathan Barnhart
Peter Gibson
Herman Hildebrand
Brett Johnson
Matthew Murphy
Nikolas Nackley
Alexander Prokhorov
Donald Wilkinson

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

Handel and Haydn Society Orchestra

VIOLIN I
Daniel Stepner, concertmaster
Joan & Remsen Kinne Chair
Krista Buckland Reisner
Abigail Karr
Julie Leven
Clayton Hoener
Guiomar Turgeon
Jane Starkman
Christina Day Martinson

VIOLIN II
Linda Quan*
Dr. Lee Bradley III Chair
Susanna Ogata
Lena Wong
Etsuko Ishizuka
Sue Rabut
Anne-Marie Chubet

VIOLA
David Miller*
Chair funded in memory of Estah & Robert Yens
Jennifer Stirling
Laura Jeppesen
Anne Black

CELLO
Sarah Freiberg*
Candace & William Achtmeyer Chair
Reinmar Seidler
Alice Robbins

BASS
Robert Nairn*
Amelia Peabody Chair
Anne Trout

FLUTE
Christopher Krueger

CLARINET/BASSET HORN
Eric Hoeprich*
Diane Heffner

BASSOON
Andrew Schwartz*
Marilyn Boenau

HORN
Nona Gainsforth*
Grace & John Neises Chair
John Boden

TRUMPET
Jesse Levine*
Vincent Monaco

TROMBONE
John Faieta*
Gregory Spiridopoulos
Brian Kay

TIMPANI
John Grimes
Barbara Lee Chair

ORGAN
Michael Sponseller

*** Principal**

Program Texts

MOZART: *AVE VERUM CORPUS*, K.618

Ave, verum corpus natum
de Maria Virgine:
vere passum,
immolatum
in cruce pro homine:
cuius latus perforatum
unda fluxit et sanguine:
esto nobis praegustatum,
in mortis examine.

Hail the true body, born
of the Virgin Mary:
You who truly suffered and were
sacrificed
on the cross for the sake of man.
From whose pierced flank
flowed water and blood:
Be a foretaste for us
in the trial of death.

MOZART: *REQUIEM*, K. 626

INTROIT: REQUIEM

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in
Jerusalem.
Exaudi orationem meam,
ad te omnis care veniet.

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to you in
Jerusalem.
Hear my prayer,
to you all flesh will come.

KYRIE

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

DIES IRAE

Dies irae, dies illa
Solvet saeclum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus!

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
when the Judge descends from heaven
to examine all things closely.

(Please, turn page quietly)

TUBA MIRUM

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

The trumpet will send its wondrous sound
throughout earth's sepulchres
and gather all before the throne.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.

Death and nature will be astounded,
when all creation rises again,
to answer the judgement.
A book will be brought forth,
in which all will be written,
by which the world will be judged.

Judex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.

When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.

Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?

What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

REX TREMENDAE

Rex tremendae majestatis,
qui salvandos savas gratis,
salve me, fons pietatis.

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

RECORDARE

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Juste judex ultionis,
donum fac remissionis
ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.
Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.
Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.
I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.
You, who absolved Mary,
and listened to the thief,
give me hope also.
My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.

CONFUTATIS

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictus.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.
I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

LACRIMOSA

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.

DOMINE JESU

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.

Let the standard-bearer, holy Michael,
bring them into holy light.

Quam olim Abrahae promisisti
et semini ejus.

Which was promised to Abraham
and his descendants.

HOSTIAS

Hostias et preces tibi, Domine,
laudis offerimus.
Tu sucipe pro animabus illis,
quaram hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini ejus.

Sacrifices and prayers of praise, Lord,
we offer to you.
Receive them in behalf of those souls
we commemorate today.
And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

(Please, turn page quietly)

AGNUS DEI

Agnus Dei, qui tollis	*Lamb of God, who takes away*
peccata mundi,	*the sins of the world,*
dona eis requiem.	*grant them eternal rest.*
Agnus Dei, qui tollis	*Lamb of God, who takes away*
peccata mundi,	*the sins of the world,*
dona eis requiem.	*Grant them eternal rest.*
Agnus Dei, qui tollis	*Lamb of God, who takes away*
peccata mundi,	*the sins of the world,*
dona eis requiem sempiternam.	*grant them eternal rest forever.*

COMMUNION: LUX AETERNA

Lux aeterna luceat eis, Domine,	*Let eternal light shine on them, Lord,*
cum sanctis tuis in aeternum,	*as with your saints in eternity,*
quia pius es.	*because you are merciful.*
Requiem aeternum dona eis, Domine,	*Grant them eternal rest, Lord,*
et Lux perpetua luceat eis,	*and let perpetual light shine on them,*
cum Sanctus tuis in aeternum,	*as with your saints in eternity,*
quia pius es.	*because you are merciful.*

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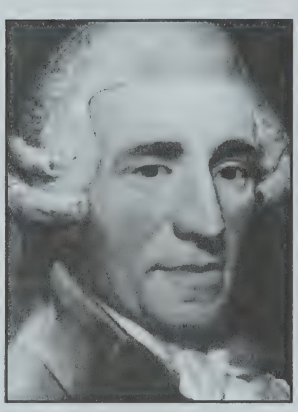

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Euridice

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conductor

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soprano

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soprano

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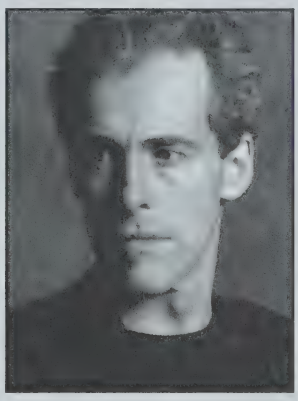

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conductor

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mezzo-soprano

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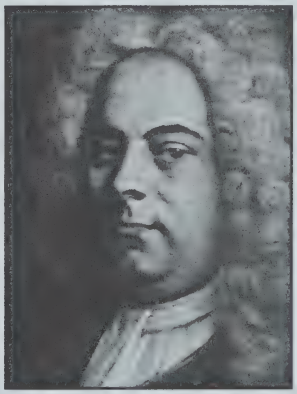

George Frideric Handel
1685-1759

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photo: the Czech Wikipedia

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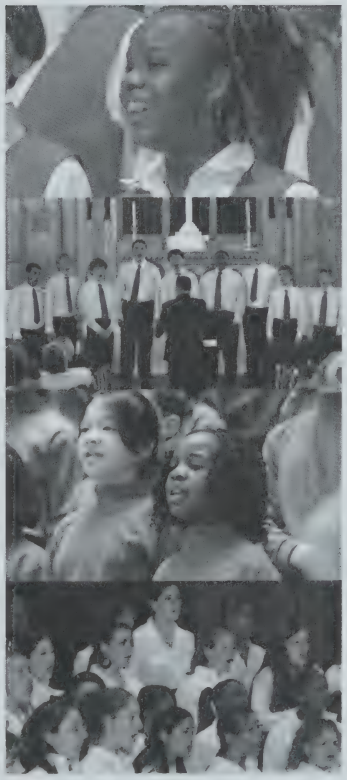

For more information, contact Director of Education Robin Baker at 617 262 1815, ext. 126, or rbaker@handelandhaydn.org

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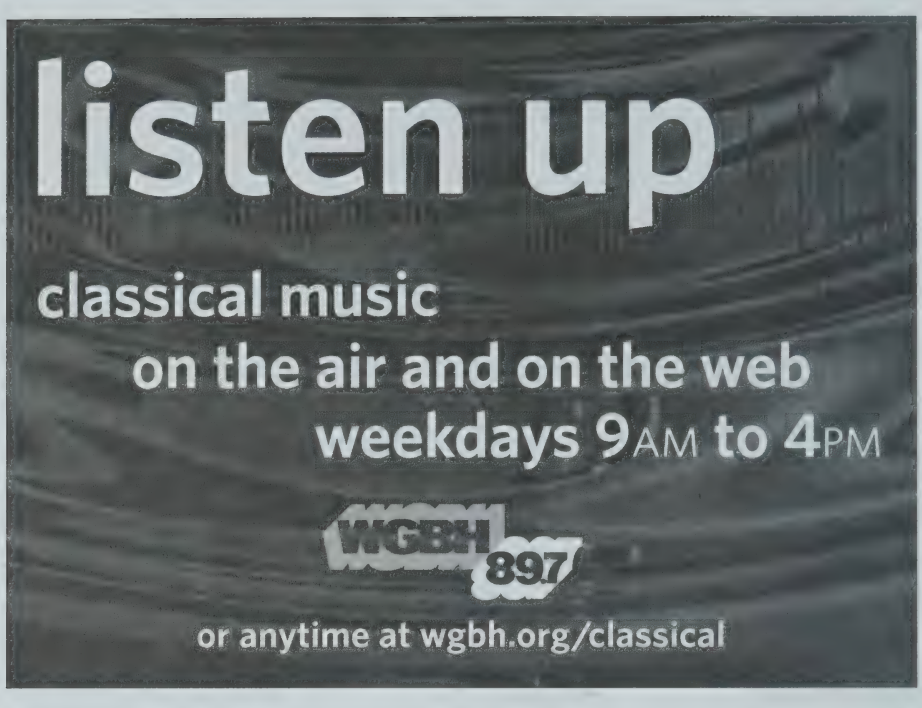

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Coda

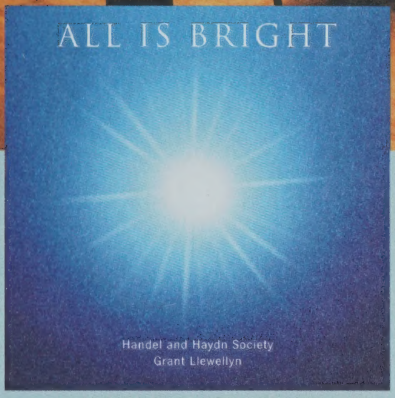
A conversation with Paula Murrihy, mezzo-soprano

You have performed all over the world—what do you like about singing with the Handel and Haydn Society?
I love that each time I perform with Handel and Haydn, I realize how fortunate I am to collaborate with wonderful instrumentalists, singers and conductors. I continue to be inspired and learn from them in every project. I treasure all the unique opportunities the Society has given me during my time here in Boston.

What do you enjoy about Mozart's vocal/choral music?
I love singing it, listening to it and I think there is nothing more enjoyable than portraying a Mozart role on stage. Dramatically everything is there in the score, from the orchestration to the text setting, to those gorgeous melodies.

What are the differences between performing as a soloist and in a chorus?
Different sets of skills are needed to perform both. As a chorister, a great deal of discipline is required to work as a unit, listening carefully to each other to produce a beautiful sound. Choristers usually get to perform a wider variety of musical styles. As a soloist there is more pressure to project your own individual sound and presence on stage. It is both exhilarating and scary at the same time, but in the end we receive beautiful flowers and get to wear our favorite gowns!

What are you looking forward to in this concert?
Mozart's *Requiem* is very special to me. It was my first professional engagement as a soloist. I performed it with the Ulster Symphony Orchestra and RTE Concert Orchestra while still in college in Dublin and toured several cities around Ireland. Like many, I am intrigued by the mystery surrounding the work's completion ... somehow it just adds to the drama of the whole piece! Honestly I just love singing it, and am thrilled to be performing it with the Handel and Haydn Society.



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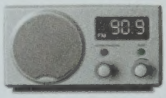

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